

(Cheers)
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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

*ISSUE 237/8
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record research

the H³ chrono-matrix file
Part 31 *Harold H. Hartel* (see page 5)

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Mercury
POPULAR SERIES
(1934)
Rabbit (ASCAP)
Sweet & Lovely
(Arban-Tobias-Lamora)
JOHN LAURENZ
with
Dick Mally's Orchestra
5226
VICTOR RECORD CORPORATION, CHICAGO, ILL. MADE IN U.S.A.

RAGGING THE CLASSICS
John Sam Lewis

The pupils of
FRANZ LISZT

ISAAC ALBENIZ
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****FOUR WORD
REVIEW by LK****
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Voice
MARINE CORPS - GOLD DOLBY
No. 5418
JOSE GONZALEZ
OH, HOT DAWG
Based on the World War II "Hot Dawg"
Recorded on the World War II "Hot Dawg"
Recorded on the World War II "Hot Dawg"

Compiled by
RICHARD S. SEARS

V-Discs
First Supplement
GREENWOOD PRESS, INC.

DISCO-ING IN
GEORGE BLACKER
Discographical
"Snore" and
"Sneezes", etc.
(see page 2)

VICTOR RECORDS (see page 2)

Do you snore? A sneeze-Act 1 A sneeze-Act 2
Sketches by Mr. Wildhack to illustrate his own records.

WILDHACK, ROBERT J.
Do you snore? Of course not; but if so, is your snore a blonde or a brunette? Or if it is neither of these, perhaps it is type 3B, the "conversational, or troubled conscience" variety. This weighty question can only be finally solved by consultation with Mr. Wildhack, who has it "all figured out" here. The same thoroughness of research has also been given to "Sneezes," so that you may now, says Mr. Wildhack, "learn to recognize a friend by his sneeze." "Snore" and "Sneezes" are not "talking records" in the ordinary sense, but are illustrated entertainments, veritable humorous sound classics, dealing with some of the funniest sounds in nature, and have no competition in the entire talking machine field. The humor of the sounds is obvious enough to delight any child, and the humor of the description is subtle enough to satisfy the most sophisticated listener.

WILDHACK RECORDS
Sneezes and Snore—Robert J. Wildhack 35590 12 1.25
Snore and Snore—Robert J. Wildhack 35590 12 1.25
Unnatural History, Part I and Part II—Robert J. Wildhack 18248 10 .75

IMPERIAL
Matrices from Cedric J. Hayes
(see page 8)
(second go around! Part Four)

Bill Bennett - 15000 series
Part Five - see page 9 ****

FRASE - ABRAMS
corrections and
additions to
Brian Rust's
THE AMERICAN
DANCE BAND
DISCOGRAPHY
1917-1942
Volume 2
Lange to Zurke
(see page 10)

Capitol
(1741)
Instrumental
SKITCH'S BOOGIE
(Sketch Henderson)
SKITCH HENDERSON
And His Orchestra
15331

**DIGGIN' THE
GROOVES**
BOB DAVENPORT
(see page 24)

(see page 10)

**BEHIND
THE COBWEBS**
CARL KENDZIORA, JR.
NATIONAL
1801
DAPPER DAN
1802

Royal
DAPPER DAN
1802

(cont'd from RR 235/6)

Associated
Recorded Program Service
**** Part Two ****

**** For this issue we welcome the contributions of the erudite ET historian and past muzak executive, Mr. Rod Baum.... and perhaps the finest ET collector in existence, the indefatigable Mr. Ken Crawford. Research-wise, the response to our Associated Electric Transcriptions probe has been indeed gratifying. RR 235/6 had been a hot issue.

First we begin with Rod Baum's regal delving into his historical perspective of the subject on hand. **** (4 stars for great research)

Dear Len:

I spent most of my working career in the radio business prior to joining Muzak in 1978, and dealt with transcriptions during the early part of my career (just at the end of the radio transcription business). The radio station where I worked had World, Capitol and Sesac libraries, so was more acquainted with those than the others. While in graduate school at Bowling Green State University in Ohio, I was invited to choose a topic for my master's thesis, and chose "A History of Radio Music Transcription Libraries", which was original research, so far as I know, and has been a rather dead issue in scholarly terms since. I was able to contact A. G. Sambrook, who was then presiding over what remained of the Thesaurus library, at RCA... John Esau at Muzak (owner of Associated)...and John Langlois, Jr., at Lang-Worth, then in Hempstead, Long Island, who was very helpful not only with information about that library but about the industry in more general terms.

I went to Chicago and found, in a branch of the University of Chicago Library, a complete set of Broadcasting Magazine on microfilm, through whose pages I was able to trace the early development of transcription libraries. Put simply, radio stations in large cities could afford to hire and sustain staff orchestras and musicians, as could the networks, but the smaller local stations could not. It is generally regarded that World was the first of the transcription services, with Associated, Thesaurus, and Lang-Worth following shortly after, and C. W. MacGregor and Standard close behind on the West Coast. The Capitol library, the other major one, came about later, after the formation of Capitol records. Although a Johnny-come-lately in the game, it was prolific and quite successful for a time.

Muzak actually began in Cleveland, piping "wired music" through the lines of the Cleveland Electric Illuminating Company. If you had power service from that company (which served the city of Cleveland but not the suburbs, then), you could receive piped-in music. Mind you, Muzak had the same problem as the radio stations...they couldn't afford live music or their own recordings, there weren't enough commercial records of the correct style to fill the programs, and into the breach came the transcription companies. This, by the way, was in 1934. At just about the same time, the Associated Music Publishers was formed in New York, and began recording music to which they had the copyrights (as well as other publisher's material), by any orchestras, groups and singers whom they could engage for the purpose (at miniscule rates). Muzak was one of their

(continued on page 4)

DISCO-ING IN GEORGE BLACKER

ROBERT J. WILDHACK

It looks as if my motto must be "Vive la bagatelle!" If I didn't have a constant supply of odd and ends, I'd be hard put to it indeed to sustain these effusions. Worse, I might even have to discuss something really serious, like discography -- Heaven forbid!!

Robert J. Wildhack - a micro-puzzle solved - partly. The discoveries recounted here were accumulated slowly, over a period of at least 20 years. Apart from anything else, it underscores the need on a discographer's part for patience. Many years ago, I found a copy of Victor 35990: "Sneezes/Snores" - Robert J. Wildhack. The label bore no further information, which seemed unusual; some such descriptive phrase as "Humorous Monologue" was usually added even if the nature of the contents was pretty obvious. I was intrigued enough to buy it, and found, on playing it later that day, that it was a monologue done in the form of a lecture. Wildhack assigned different categories to sneezes and snores according to how they sounded, providing "appropriate" (his term) examples. I thought it was funny then, and I haven't changed my mind in the intervening years.

Much as I enjoyed the record, I was puzzled by some questions:

- Was that name -- Wildhack -- a pseudonym? I'd have been very much tempted to assume so if one of the two sides of that record had been devoted to coughs; I've heard them described as "hacking" many a time, but never heard of a hacking sneeze. While I wasn't willing to dismiss that possibility, I wasn't ready to bet the rent money on it either.
- If the name WAS a pseudonym, who was he really? I couldn't match the voice I heard on 35990 to that of anyone else I'd heard. This didn't help the pseudonym theory very much.
- Was this Wildhack person well known in show biz, or was he a recruit from some other walk of life? That was totally unanswerable, obviously; I knew nothing more about him at the time than that he'd made that one record.

For want of anything else to do about it, I had to leave those questions 'on the back burner' pending the discovery of further data.

Perhaps a couple of years after I found Vi 35990, I saw an old movie poster in the front window of an antiques shop in Middletown, Conn. It plugged one of the two latter 1930's "Big Broadcast" films -- blessed if I remember now which it was. The thing that caught my eye was a pretty prominent listing of Robert J. Wildhack as one of the performers therein. It didn't indicate what he did, but it seemed a safe bet that some sort of monologue was involved. The pseudonym question was necessarily still in abeyance, but he had, at least, shown up again as a movie performer as well as recording artist.

Some time after that, I found my first copy of Wildhack's second record: Victor 18247: "Unnatural History" (in 2 parts). He used the serio-comic lecture format again, doing what he alleged were imitations of such creatures as the bolo bird of the bay of Biscay, a touring car calling its children ("Here, Runabout!") and others. If anything, "Unnatural History" was even wilder and wackier than "Sneezes/Snores". I said I found my "first" copy, because that one though pretty close to N-, had a rather large and menacing internal crack. I had to get two more before I found a decent copy of 18247. Note, in passing, its proximity to the ODU's Vi 18255...I have played those two records for many visitors since I got them, and they all got a chuckle out of them.

Things rocked along for many years, during which I made no further discoveries about Mr. W. The first breakthrough came late last winter, when I encountered and read a large paperback book entitled "The Poster in History", in which advertising and propaganda posters of all ages were reproduced, often in color. The one that caught my eye was a poster

correspondence to GEORGE BLACKER, 345 1/2 South Main St.,
Cheshire Ct. 06410

advertising the March 1907 issue of "Scribner's Magazine". The artist: Robert J. Wildhack.

The obvious question arose: were the commercial artist and the creator of those wacky monologues one and the same guy? If so, that ended the speculation about a pseudonym, or at least removed much of its underpinning. I suspected they were, if only because the name was so very unusual. I took the question to a recent Record Research Associates meeting, where it aroused the curiosity of our esteemed editor, who did some digging in his voluminous archives. He came up with the Victor monthly supplement for May 1917, wherein the 10-inch record was described in some detail. The accompanying illustration, captioned "Mr. Wildhack is a well-known illustrator", showed RJH at a drawing table. He also found the listing of 35990 in the May 1917 Victor catalog. This was accompanied by a 3-panel cartoon drawn by Wildhack, illustrating "Snores/Sneezes". It pleased him to imagine that his sneezer was able to blow out an electric light bulb with the violence of his efforts.

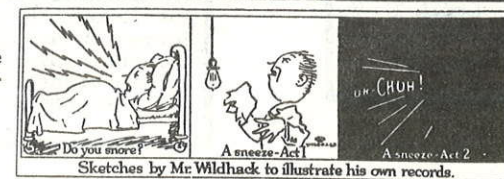
Thus far, my discoveries have been told in the order in which I made them. The following is out of sequence, mostly because I didn't even remember I had the information at all, let alone when, how or where I came across it. I have a "Miscellaneous Data" file, in which I put notes which are supposed eventually to be copied to the file cards for various records in my collection --- some day. On one of these is a note to the effect that RJW did a disquisition on "Yawns" in the "Big Broadcast of 1936" (surely an error there; I must have meant 1937), and in "B.B. of 1938", he discussed "Sneezes". I'd appreciate it if any film buff could confirm this.

Finally, the kicker: I wondered whether either of the Wildhack records would qualify as original cast recordings if it was established that he'd used any of the material on them in either of the two "Broadcast" movies or in his appearance in the Broadway show "Life Begins at 8:40" (opened 8/27/34). I must again pause to say "thankx" to ye ed., who found this tidbit for me.

...And there you have it: the Wildhack story to date. If you're as fond of offbeat records as I am, you could do worse than to watch for those two records. I'm sure you'll get as big a chuckle out of them as I did (and still do).



Robert Wildhack, 58, radio and film comedian known as the "Professor of Sound Phenomena," died June 19 of a pulmonary ailment in Montrose, Cal. Starting in vaude with a comedy monolog in 1915, he was in recent years a frequent guest performer on various network programs. Wildhack, who was born in Indiana, conducted a comedy program on KEEA, Los Angeles, as early as 1931. It was tabbed "Cartoonist of the Air" and he offered a mildly humorous routine of talk, song parody and trick musical numbers. ...And from Arlington House's "WHO'S WHO IN HOLLYWOOD" (Dave Hagen) we find out that Robert Wildhack was a "Radio comedian, who as Hornblow, did his inimitable "Sneezes and Snores" routine in "Broadway Melody of 1936" and... of 1938; was also in Alvin MacMahon's "Back Door to Heaven". ...Also there was an obit on Wildhack in the June 21, 1940 issue of the NY Times. Will check it. --LK



Another Four Word Review "RR recommends 'em highly!" 34
272 pages of profound V-Disc research. An extraordinary follow up to his elaborate V-DISC tome which we reviewed in RR 185/6 (1981). Contact Greenwood! Get it! We liked Dick's erudite introduction. Here it is!

Compiled by
RICHARD S. SEARS

V-Discs First Supplement

GREENWOOD PRESS, INC.,

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Introduction

It was noted in V-Discs: A History and Discography (Greenwood Press, 1980) that V-Discs were a unique series of phonograph records produced during and after World War II by a small military group in New York. More than 8 million copies of a variety of popular, jazz, and classical recordings were distributed to overseas military personnel during the 1943-1949 life of the program. These V-Disc recordings not only provided entertainment for the troops, but also served as links to home. In the book the formation, organization, and operations of the program were reviewed and discographical information presented for the various V-Disc series.

For brevity, the 1980 volume will be referred to as V-Discs throughout this supplement.

The supplement presents corrections and additions for V-Discs. It is not a revised version of that book, but should be used in conjunction with it.

It was stated in V-Discs that errors were anticipated, as they were inevitable in a work of that scope. There were errors. It is believed that a majority will be corrected in the supplement.

On the other hand, what was not anticipated was the large amount of new information that has come to light since V-Discs was published.

This new material, never before in print, is emphasized in the supplement by underlining. There are more than 600 such items.

These entries include new details on recording dates, personnel, sources, playing times, composers, and test pressings for recordings listed in V-Discs. In addition, there are data on selections recorded at previously unknown V-Disc recording sessions.

This new information was derived from 12" V-Disc test pressings and a large collection of 16" V-Disc safety lacquers. Some of these lacquers were collations by various artists (for example, AFRS "Jubilee" show material dubbed at NBC, Hollywood), but many were safeties made of actual V-Disc recording sessions. These session recordings often included breakdowns, aborted or cut versions, complete run-throughs, and the renditions of songs

ultimately chosen for V-Disc release. Studio dialogue and spoken introductions were also recorded - some of the extemporaneous conversations and introductions, by artists often struggling to get the words right, are amusing and fascinating.

The format of the supplement is not the same as used for V-Discs, but some of the features of that work have been retained:

- Minimal abbreviations.
- Personnels, if given, have different instruments listed on separate lines. Musicians are listed alphabetically, not according to their position in a particular section.
- All issued and unissued V-Disc selections that also were listed in V-Discs include the same 3 letter code that was used in that book. This code is the first 3 letters of the artist's or group leader's last name and the

chronological sequence of that specific recording, e.g., BUS-3 indicates Joe Buskin entry number 3.

The listing of AFRS transcription issues and LP record releases has been updated. Most of the LP records are from small, independent companies in Europe and Japan, although the number of American releases has increased in the past few years.

A comprehensive artist-title index follows the discographical section. The index includes all leaders, conductors, vocalists, and featured soloists appearing on selections listed in the supplement.

The twelve V-Disc mastering sheets, preceding the discography, were occasionally labeled recording sheets. They actually are mastering pages, compiled when the V-Disc material was ultimately mastered for release.

Some points in V-Discs warrant clarification.

The phrase "V-Disc file notes," which appeared throughout V-Discs, may have suggested that various items of information were derived from some V-Disc group or government files relative to V-Discs. This was not so, as there were no such files - in fact, essentially no written data about V-Discs exists anywhere.

The "V-Disc file notes" phrase was an arbitrary one, coined by the author to conserve space. The phrase was an alternative to stating in V-Discs that an item "was based on a compilation of material from a Tony Janak letter, a piece of paper from George Simon, and a note from Bob Vincent."

In V-Discs the same selection occasionally was listed twice, as both an unissued item and the V-Disc release; the master and serial numbers were different. This information was often based on "V-Disc file notes." The double listing did not intend to imply that there were two different versions (takes) of the same song, but indicated that the selection was remastered and new numbers assigned before the V-Disc issue. An example is Frank Sinatra's Brahms' Lullaby and I'll Follow My Secret Heart (Unissued, SIN-17), with master and serial numbers VP 1148-XP 34237. When this selection was remastered for issue on V-Disc 467-A (SIN-18), new VP 1332-DSTC 295 numbers were assigned. The versions were the same.

About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATLEY. There is no present subscription system BR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&R etc) recordings.

The following back issues of BLUES RESEARCH are available:
ISSUE 3 - Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc.
ISSUE 9 - Nashboro, Exello, Naxos, etc. - and label index of issues 1 thru 8
ISSUE 15 - Manor, Arco, Regis and JOB
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., Hi-Q, Strato-8
(Att: Issue 17 was incorporated into RR issue 129/30)

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RECORD RESEARCH

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Contents of RR are indexed in Music Index (USA)...

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS

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"ASSOCIATED" ROD BAUM (cont'd)

first customers. Muzak moved to New York early in 1935, and quickly purchased the Associated Music Publishers firm, which it owns to this day, although the name Associated ceased to be used in about 1955 or so. The company used the studios of Electrical Research Products for their first recordings, which was somewhere in the Bronx, and employed the Western Electric recording system which, as you know was a vertical recording process, in which the impression was cut at the bottom of the groove rather than the sides (lateral). At the time, the WE process was thought to be quite superior to the lateral one, but only Associated and World employed it. The reproducers were heavy, though delicate, easily damaged, expensive to purchase and maintain, and thus the vertical process came to be used by professionals for broadcasting, but not much in the home...just as today home recordists tend to use cassettes or 4-track tape, and professionals use 2-track open reels and the new emerging digital technologies. Other manufacturers than Western Electric supplied vertical apparatus, but theirs was generally regarded as the industry standard. Muzak/Associated employed WE equipment for cutting and reproducing until the advent of microgroove when they switched, first to 16" lateral, then to microgroove, and then to tape and finally satellite transmission of their music, which is the system used today.

Those little 12" Associateds shown on the cover of your current issue are rare little beasts, indeed. They were the first ones produced. They were cut on wax...the wax masters were destroyed in the plating process for manufacturing, and only test pressings of them and a handful of issued discs remain. These are stored in Seattle, the current home of Muzak, and may be donated to the Smithsonian in Washington...for which plans are underway. As I left Muzak over a year ago, my vote doesn't really count, but I'm hopeful, because it means these documents would be preserved for all time and presumably made accessible to those who continue the unending research of our popular music and its artifacts. I'm one of the few, including my predecessor, Jane Jarvis, who has any idea what's there. I recently went to Seattle for a couple of days to help the current Muzak people get some understanding of what it is they have, where it is, and made my recommendation on the Smithsonian. Marshall Field V, who owns Muzak, is on the Smithsonian Board of Directors, and that may influence him...In addition to the fact that not much can be done with this stuff commercially, owing to the fact that transcription recordings were produced on a different scale of pay for the musicians, and the AFM would theoretically charge a full sessions' wage for each musician or heirs for each 15 minutes of music used for commercial release. This, of course, is preposterous, and serves to keep most transcriptions hidden out of sight. For this reason Thesaurus is salted away at RCA, and Capitol keeps insisting that they didn't even HAVE such a service.

As you know, many of these transcriptions have been reissued, fortunately, and the Smithsonian, which is a non-profit organization, would be in a unique position to circumvent this problem, I believe. They should be encouraged to develop a foundation which would be the repository for all such discs and libraries. This would be preferable to the basement at the Library of Congress which swallows up recordings which are then never seen or heard again.

I'm probably the only record collector who ever got himself into the spot of actually presiding over one of these libraries, and of course, I made the best of it. For myself, I put lots of the material on tape...especially that which I personally enjoy. This left out the Hawaiian, organ, western and salon categories, but I saved most of the "good stuff" on tape. Also, and more to the point for Record Research magazine, I photocopied all the recording sheets and hand-written ledgers for posterity. The originals still exist in Seattle, and would probably become part of the eventual donation to the Smithsonian. I removed the sheets from the tattered notebooks several years ago, and put them in brand new three-ring binders so that while the sheets are aged, they are relatively safe from further wear.

I donated the photo-copies I made, which run up to about 1950, to Record Research Associates, the New York club spawned by your efforts years ago, and they are in the hands of Fred Williams, the then-President of that organization. He of course is using the sheets for documentation of the military bands, his personal interest, but the stipulation was that the material should be made available to interested researchers and RRA members for their own projects. This stack of material includes probably about 5,000 Xeroxed pages.

One elusive item which they put to rest is the notion of the pseudonyms in which you and your readers have taken a great interest. As far as I can remember, you've got most of them deduced already, but the rest of the information, as Associated is concerned, lurks within these pages. The real name of the orchestra leader was always used on the contract and the session sheet, and the "other" name was hand-written on the page at the time it was used. Associated followed the World practice of devising a pseudonym which had the first initial of the real first and last names, so Woody Herman became Wally Hayes on World, and Buddy Clark became Bob Clifford...and yes, Michael Wayne was Mark Warnow, Raymond Scott's brother... One very interesting note was the National Fascist Militia Band, who were the first to record for the company (all the national anthems of the world), who were on tour in this country from Italy in late 1934. In 1939, that name was removed from the issued discs, and they were then called the Pan American Brass Band, the word "fascist" having rapidly gone out of vogue here. Fred Williams can elucidate on end about that.

Rod Baum
535 Standish Rd.
Teaneck NJ 07666

Rodi Thank you! Your expertise is a boon to our ever growing discographical science..... cheers!

**** and now for "ASSOCIATED" KEN CRAWFORD ****(also 4 stars for great research

Dear Len:

In regards to RR - Issue 235/6 - June 1988, you wanted further help in unmasking the Associated Transcription false artists names used in many cases between the period of the first issues, in early 1935, thru the last false name used, which was done for the date of July 10, 1940. After this, just real artists names were used. I will start with the seven labels, on page 4, that you wanted answers for:

Arnold Briggs is Ozzie Nelson
Gray Bros. is Green Bros.
Craig Lennox is Clyde Lucas
Sammy Liner is really Sammy Liner
Brick Holmes is Brick Holton
Rex Melbourne is Russ Morgan
Linda Lee is really Linda Lee
Racimo's Hawaiians are really Racimo's Hawaiians
Rodeo Range Ramblers are really Rodeo Range Ramblers

Now I will list additional names, that were NOT included on pages 1 or 4 of the June RR, or listed above. These will be just artists of some interest. There are a number of other artists, that used false names on Associated, such as symphonic groups, salon groups, polka groups, etc.etc. These will not be listed. Real names will be listed first:

Freddy Rich is Franklyn Roberts
Glen Gray is besides George Gregory - Gene Granville
Joe Haymes is Joe Heins
Larry Clinton is besides Lemmy Carson - Lee Collins
Bea Wain is besides Baba Warren - Betty Wynne
Buddy Clark is besides Bob Clifford - Bobby Clayton
Mark Warnow is besides Michael Wayne - Mel Wainwright
Fats Waller is Flip Wallace
Ben Selvin is Robert Benjamin
Ozzie Nelson is besides Arnold Briggs - Barney Airnews
Norman Gordon is Nat Cromwell
Abe Lyman is Trudy Powell - not to be confused with Assi Ete actually by Teddy's Orch., 2 years later. Teddy played violin in the Lyman band.
Bob Crosby's Orch. is Brad Collins
Bob Crosby, vocals with Dorsey Bros. Orch is Bob Tompkins

"Associated" Folks! This is not the end of the Associated Ets contributions by our stalwart diligent readership. There's more on the way from Stan Rosynski, George Koonoogian, Henry Schmidt, Gerald F. Vaughn and a bonanza

Ken and "Associated" Queries!
Who are Edmund Clair Orch; Mischa Zenda Concert Orch; Dorn Bros & Mary vocal trio with uke; Associated Male Quartet; Gerard & Shaw and Henri Mosco Orch, and George Duval Concert Orch. - and who is Helene Daniels, vocal with Ernie Fiorito. This one I will answer. She is Helen Rowland who is on many recordings. She also recorded for Liberty Music Shop under the Helene Daniels name. I believe Rowland changed her name to Daniels in the mid '30s. She was on radio and in movie shorts. (we are talking about films!)
-LK
Ken Weber is Kitty Williams
Ernie Fiorito is Bob Windsor
Ray Noble is Reginald Norman
Al Bowly is Art Brady
Al Donahue is Arthur Deane
Jack Shilkret is besides Jack Shaw - Ted Shayne
Emory Deutsch is Casanova
Ray Sinatra is Robert Saunders
Sam Lanin is Sid London
Ruby Newman is Roy Nugent
Al D'Artega is De Costa
Joey Nash is Jerry Nichols
Henry King is Harvey Kent
Barry McKinley is Bruce McKay
Dick Kessner is Don Moran
Lou Raderman is Lawrence Roland
Emil Coleman is Edmund Clair
Virginia Verrill is besides Vivian Vail - Valerie Vaughn
Brick Holton is besides Brick Holmes - Bob Holt
Clyde McCoy is Cliff Miles

Enough for now. Bear in mind, that a majority of the artists named, also recorded under their own names. In the case of "later" re-issues of earlier material, originally issued under a false name, the re-issues almost always used the real names. The only exception that I can think of, off hand, is in the case of Glen Gray, all of who's early original 12" discs were either issued under the name of George Gregory or Gene Granville. When some of the early 1935 & 1936 selections were reissued on 16" discs as late as mid 1945, the name (George Gregory was still used) a rare case... And of course, there were a number of artists that only used their real names, from as far back as early 1935 - the beginning of Associated's releases.
Once again, the information in this article, is in addition to the information in RR 235/6 - June 1988.

Ken Crawford
654 Washington Road #3B
Pittsburgh, PA 15228

LK note: Ken! thank you for the good information... You are a real pro!

from Dave Kressley. Keep 'em coming! The interest is red hot!
"Associated-ly" yours!
Len Kunsstadt for RR

RAGGING the CLASSICS

JOHN SAM LEWIS

THE PUPILS OF

FRANZ LISZT



ISAAC ALBENIZ

Albéniz, Isaac (Manuel Francisco) (b. Camprodon, Lleida, 29 May 1860; d. Cambrils-Bains, 18 May 1909). Spanish composer and pianist. One of the most important figures in Spain's musical history, Albéniz helped to create a national idiom and an indigenous school of piano music.

When word spread that some recordings of Isaac Albéniz had been found back in 1976, the record collecting fraternity was startled. It was not known that he had made recordings. But he had made a cylinder privately in Spain at the turn of the century. These cylinders, made by Albéniz, Joaquín Malats (1872-1912), and Frank Marshall (1883-1959) were found and issued on an LP by the International Piano Archives. Ward Marston IV took on the task of trying to make these cylinders listenable. That was a difficult task and Marston did about as well as one could expect given the circumstances. According to rumors at the time, some of the cylinders were at first inaudible.

However, the importance of these cylinders overshadowed any other considerations. Neither Albéniz nor Malats was known to have made recordings at all, and Frank Marshall's only disc recordings were as accompanist for some of Conchita Supervia's Spanish songs. Marshall, an Englishman, had been a pupil of Enrique Granados, and after Granados lost his life when a U-boat torpedoed the Sussex in 1916, Marshall had taken over Granados's school. At the time of his and Supervia's Parlophon/Odeon sessions, Marshall had brought his prize pupil, Alicia de Larrocha, with him to the recording studio. When the session was finished, Madame Supervia insisted that Alicia, who was then nine years old, be recorded. She was, and the two sides Alicia made were added to the IPA collection, titled *The Catalan Piano Tradition*, which included the Albéniz, Malats, and Marshall cylinders and the four disc sides that Enrique Granados (1867-1916) had recorded for Spanish Odeon in 1912.

The most impressive pianist on the LP was not Albéniz, whose two improvisations were too brief to tell much about his playing, but rather Joaquín Malats, not a Liszt pupil, who made four cylinders and who seemed to be a pianist of the first rank. Unfortunately, he made no other recordings.

MORIZ ROSENTHAL'S CANADIAN VICTOR ALBUM M 338 vs. the US VICTOR M 338

In this issue could you query if any RR reader has a copy of the Canadian Victor Album M 338. I won the US M 338 from RR several years ago. The issue numbers in the US set were VI 14297/300. Apparently the Canadian issue numbers were 14301/04 and may be coupled differently from their US equivalents.

M 338 was issued in the US to commemorate the fiftieth anniversary of Moriz Rosenthal's New York debut in 1887. All the works are by Chopin except for Liszt's adaptation of Chopin's song "The Maiden's Wish" (with further adaptation by Rosenthal). All of the recordings were done in London by HMV and are prefixed ZSA:

VI 14297-A Nooturne in Eb, Op. 27/2 (ZSA 3641-5)
VI 14297-B Nooturne in Eb, Op. 9/2 (ZSA 3640-4)
VI 14298-A Mazurka in b, Op. 33-4 (ZSA 2567-1)
VI 14298-B Mazurka in Ab, Op. 50/2 (ZSA 2566-1/ 2566-3)*
VI 14299-A Waltz in Ab, Op. 42 (ZSA 2561-1)
VI 14299-B Waltz in c#, Op. 64/2 (ZSA 2565-4)
VI 14300-A Preludes, Op. 28/6, 7 (ZSA 2562-2)
VI 14300-B Chant Polonais: The Maiden's Wish (ZSA 3646-1)

I started (*) the coupling that is slightly weird. On the first take Rosenthal did play the Op. 50/2 Mazurka but added a bonus, the Mazurka in G, Op. 67/1. According to Bryan Crimp's account of Rosenthal's HMV sessions, Rosenthal played the Op. 50/2 only (without the bonus Mazurka) on Takes #2 and #3. Motuon-Campbell reports Take #2 as being the one issued on VI 14298-B (Crimp says that Take #2 was never issued) and that Take #1 was issued on VIC 14304 (he doesn't say whether it's the A or B side). When the Rosenthal HMV release (for AFM) was prepared, Crimp was unable to locate the master of Take #1; it had been destroyed but used a dub from VIC 14304, a copy owned by the pianist Malcolm Binns. According to Crimp the label on the Canadian issue does not identify the Op. 67/1 Mazurka.

The copy I won from the RR auction is the US Album. It does contain Take #1 of the Mazurka, it includes the bonus Mazurka (the Op. 67/1 Mazurka is a "quickie"; it takes only a few seconds over a minute to play), and like the Canadian issue that Binns owns the label does not credit the Op. 67/1 Mazurka.

The RR copy I won is obviously an early pressing with the Orthophonic (Scorill) labels. Apparently at some point Take #1 was withdrawn and Take #3 substituted. I have seen a later issue of the set (with "Round Gold" labels) that contains Take #3 and includes, as advertised on the label, Op. 50/2 only--no 67/1.

One thing is clear: both Motuon-Campbell and Crimp were mistaken in supposing that Take #1 was issued only in Canada. My copy is definitely a US issue. Motuon-Campbell did not seem to know about the additional Mazurka on Take #1.

In addition, Motuon-Campbell says that the Canadian Victor (he does not give the issue number but if the US coupling were followed it should be VIC 14304) contains four Preludes instead of three as it is in the US set. Crimp says that there is no such animal, that there must be confusion with the Edison 82353 which did have four Preludes on it.

So I need to check with people who own both the US and Canadian M 338 to see if any set (US or Canadian) has 3566-1 other than mine, to see if anybody happens to own a copy of the Preludes with four of them instead of three, and to check the couplings of the Canadian issue of M 338.

My appeal then is to anyone who has M 338, VI 14297/300 or VIC 14301/04, or single records from either group, to get hold of me.

Sincerely,

Dr. of anything has Take #2
that Motuon-Campbell reports
but that Crimp says was never
issued.

John Sam Lewis

ARTHUR FRIEDHEIM's recording of "If I Were A Bird" and "The Banjo" on unissued COLUMBIA mx. 38723...

Dear Len,

Regarding your query about the Arthur Friedheim recording of the Hensolt "If I Were A Bird" and Octet's "The Banjo" on Columbia matrix 38723, Motuon-Campbell does not list unissued records as a general rule unless he has some speculations concerning the unissued material.

Greg Renko, though, does list mx 38723 in his Friedheim discography published in *Antique Records* (November 1973), but has a different date from yours. Between us, Greg is not always scrupulous about his information and date and may have made a mistake. Could you check the date that you have? Below is what Greg Renko lists:

June 17, 1913
38723 HENSELT: "If I Were A Bird," Op. 2/6 rejected
COTTSCALK: "The Banjo"
April 14, 1916
48692 COTTSCALK: "The Banjo" rejected
48693 LISZT: Transcendental Etude No. 5) rejected
"Feux Follets" rejected

(Note: Friedheim recorded "Feux Follets" on January 7, 1912. That matrix-38931--was also rejected by Friedheim but was issued sometime during WW I on English Columbia 517, much to Friedheim's displeasure. Co 517 was quickly withdrawn making the few copies that are still floating about very valuable. The going price is about \$500 or so when they do turn up.)

April 17, 1916
48694 SCHYTTTE (sic--SCHUTTE?): "Forest Elves," Op. 70/5 rejected

April 25, 1916
48728 CHOPIN: Impromptu, Op. 29 rejected

In 1917 or 1918 Friedheim recorded the Liszt Hungarian Rhapsody No. 2 on a 7" Emerson 7235 (Em 2616-1/17-2) which was re-issued on Decca IPA 117 in 1977. Needless to say the piece was out. It was Friedheim's last recording.

John re: my date of March 24, 1913 for 38723 mx. The source is the Columbia master files collected by the then exec. Helene Chaura and staff. She advised me that many of the dates she found in the Columbia files for this 38100 mx. series could be exact or approximate. She chose the latter in preparing this monumental compendium of Columbia's recorded history. He did help a little bit in filling in some very early Columbia recordings for her listing.

There were many gaps in the earliest period. Where Benko got his recording date of June 17, 1913 should be further investigated. I checked the Chaura files and found that NO recordings were made on JUNE 17, 1913 in this 38100 series. When I discover the whereabouts of my 48000 mx. series I'll check further on his listings...

The Gardner side of the Paramount version bears no relation to the other side, which, according to Brian Rust's *The American Record Label Book*, would have been recorded about 1918. Presumably the Gardner recording would have been made about the same time. I believe that Paramount had a constant pool of artists, and it would seem that a constant pool of artists would be expected to be recorded for Paramount soon after in 1917. Klumac Trio, which had been founded in 1917.

Does anyone know of any other recordings by Sam Gardner on Paramount?

(comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., Arlington Texas 76019)

(TO BE CONTINUED)

THE CASH BOX Oct. 16, 1954
AWARD OF THE WEEK
"DON'T YOU HEAR ME CALLING YOU" (2:10)
 (Commodore BMI—Domino, Bartholomew)
"LOVE ME" (2:03) (Commodore BMI—Domino, Bartholomew)
FATS DOMINO "Don't You Hear Me Calling You" and a slow blues, "Love Me". The former is an infectious, romantic ditty with a beat that tickles. Domino sings engagingly and the platter could stir things up for the chunter. The other duck, "Love Me", has Fats moaning the blues, and Fats is a master at it. The chunter has been in a bit of a slump but this platter could be the one to start things moving strong again. Melody is very simple and the lyrics easy to remember.

• Fats Domino has a two slider. A wondrous quick tempo ditty.

IMPERIAL MATRIX LISTING (IM 1 to IM 2000)
 compiled by (second go around)
CEDRIC J. HAYES (PART FOUR) (M651 to M774)
ACKNOWLEDGEMENTS—Thanks for help received are due to **PETER GIBSON** (England) and **NICHEL RUPPLI** (France), also **JAZZ RECORDS 1942-1962** by **JORGEN JEPSEN** and **BLUES RECORDS 1943-1966** by **MIKE LEDBITTER/NEIL SLAVEN**
Note—all master numbers are pre-fixed IM. All issue numbers shown are Imperial, unless otherwise noted.
Abbreviations—LA - Los Angeles; NO - New Orleans.

T-BONE WALKER LA. c. late 1953.
 651 When the sun goes down 5264
 (note: IM 651 retitled 'The sun went down' and issued on Imperial LP9257).
 652 Pony tail 5264
 653 Tenderin' heart 5284
 654 I'll always be in love with you

REV. PERCY SIMPSON, JR. c. late 1953.
 655 You set me free 5265
 656 Just Jesus bear the cross
 657 He's my light
 658 Someday

THE HAWKS WHO. c. October, 1953.
 659 Joe the grinder
 660 It ain't that way
 661 Candy girl
 662 I-yi

THE SPIDERS c. late 1953.
 663 I didn't want to do it 5265, 5618, LP9004, LP9140, LP9260
 664 You're the one
 665 John the revelator
 666 Bye and bye
 (note: Imperial 5295 was issued as by 'The Delta Southernaires').

FATS DOMINO AND HIS BAND NO. c. December, 1953.
 667 You done no wrong 5272, LP9028
 668 Thinkin' of you 5283, RP152, LP9040

SKILLY LEWIS AND HIS ORCHESTRA NO. c. December, 1953.
 669 Show me the way 5268, LP9141
 670 Down the road 5268, LP9141
 671 Blue Monday 5279
 672 The rocks

SNOKEY HOGG LA. c. December, 1953.
 673 When I've been drinking 5269
 674 I gotta ride
 675 Tear me down
 676 Train whistles
 677 Ix baby's gone
 678 Peace of mind
 679 Oo oo wee

BORNY MITCHELL AND THE TOPPERS c. 1953-4.
 680 Baby's gone 5270
 681 Sister Lucy 5309
 682 She couldn't be found
 683 Schoolboy blues 5282

LITTLE SORRY JONES WITH DAVE BARTHOLOMEW AND HIS ORCHESTRA NO. c. 1954.
 684 Vinehead baby 5287
 685 Tend to your business blues 5275
 686 Going to the country
 (note: IM 686 retitled 'Going back to the country' and reissued on Imperial LP94004)
 687 I got bootied 5275

DAVE BARTHOLOMEW AND HIS ORCHESTRA NO. c. 1954.
 688 When the Saints go marching in boogie 5273

THE SPIDERS c. 1954.
 689 For a thrill 5354
 690 Yellow man 5331
 691 Lost and bewildered 5280
 692 Tears began to flow

ENDREWS-AKERS GOSPEL SINGERS YLA. c. 1954.
 693 Meet me in gloryland 5271
 694 Lead me, guide me 5272

GEORGE GIRARD AND THE NEW ORLEANS FIVE NO. c. 1954.
 695 I found a new baby 5277, LP9086
 696 Crazy man crazy 5277, LP9086
 697 I laughed at love 5277, LP9086
 698 I got rhythm

THE SPIDERS c. 1954.
 699 Why do I love you
 700 Love's all I'm putting down

701 I'll stop crying 5280
 702 Men men baby (hey baby) 5305

FATS DOMINO AND HIS BAND NO. c. 1954.
 703 Please baby 5285, RP152
 (note: IM 703 retitled 'Baby please' and issued on Imperial LP9040).
 704 There did you stay 5285, RP152, LP9040
 705 You can pack your suitcase 5301, LP9038

THE HAWKS WHO. 13th April, 1954.
 706 Why oh why Post 2004
 707 Good news 5281
 708 She's all right 5281
 709 He's the Fat Man 5291, LP9140

THE SPIDERS WHO. c. 1954.
 710 I'm slippin' in 5291, LP9004, LP9140
 711 Looz me baby 5291, LP9140
 712 Walking around in circles 5291, LP9140
 713 I'm searching

PAPA LIGHTFOOT NO. c. 1954.
 714 Wine, women, whiskey 5289, LP94001
 715 When the Saints go marching in blues 5289, LP94001
 716 I can't find 5289, LP94006
 717 Jump the boogie 5289, LP94006

JESSE ALLEN WHO. c. 1954.
 718 I wonder what's the matter 5285
 719 Who things I'm gonna do 5303
 720 Sittin' and wonderin' 5285
 721 What a party 5303

PRE WEE CRAYTON WHO. c. 1954.
 722 Fine-o 5297
 723 Do unto others 5298
 724 Every dog has his day 5298, LP9099
 725 Hurry hurry 5297

DAVE COLLINS AND THE SCRUBS WHO. 14th June, 1954.
 726 Bluey mo 5294
 727 Don't break my heart 5294
 728 On my way home
 729 I'm making a soup (?)

LITTLE BOOKER WHO. c. 1954.
 728 Thinkin' 'bout my baby 5293
 729 Doin' the hoochie 5293

THE HAWKS WHO. 14th June, 1954.
 730 Give it up 5306
 731 Nobody but you 5317
 732 All women are the same 5317
 733 That's what you are

SKILLY LEWIS AND HIS ORCHESTRA NO. c. 1954.
 734 That certain door 5296
 735 Nobody knows 5342
 736 Can't stop loving you 5296

DAVE BARTHOLOMEW AND HIS BAND NO. c. 1954.
 737 The ice man

T-BONE WALKER ACC. DAVE BARTHOLOMEW AND HIS ORCHESTRA YLA or WHO. c. 1954.
 738 I'll understand 5330, LP9116
 739 Hard way 5330
 740 Teenage baby 5299, LP9116
 741 Strugglin' blues 5299

BLANCHES THOMAS NO. c. 1954.
 742 You ain't so much a much 5302
 743 Not the way that I love you 5302

JOSEPH JOR/SHILLY JOR WHO. c. 1954.
 744 In the morning 5304
 745 ABC's - Pt. 1 5304, LP94004
 746 ABC's - Pt. 2 5304

THE SPIDERS c. 1954.
 747 The real thing 5305, LP9004
 748 She keeps me wondering 5318
 749 21 (3 x 7 = 21) 5318
 750 That's enough 5311, LP9140

DAVE BARTHOLOMEW AND HIS ORCHESTRA NO. c. 1954.
 751 Jump children 5308

FATS DOMINO AND HIS BAND NO. c. 1954.
 752 Love me 5313, RP151, LP9040
 753 Don't you hear me calling you 5313, RP151, LP9040

DAVE BARTHOLOMEW AND HIS ORCHESTRA NO. c. 1954.
 754 Cat music 5308

THE PELICANS or - 1 as by THE KIDS
 755 Drunk, drunk, drunk - 1 5335
 756 Chimes 5307
 757 I won't be back - 1 5307
 758 You broke my heart - 1 5307
 759 Ain't gonna do it 5335, LP94003
 760 Are you forgetting me - 1 5335, LP94003
 761 Miss Lucy - 1 5335, LP94003
 762 Down in Mexico - 1 5335, LP94003

THE BEES c. 1954.
 763 I want to be loved 5320
 764 Baby blues 5320
 765 Darling please 5320
 766 Get away baby 5314, LP9084
 767 Toy bell 5314
 768 Skatohin' back 5314
 769 Sunshine of the street 5314
 770 Why don't you do right

SKILLY LEWIS AND HIS ORCHESTRA NO. c. mid 1954.
 771 Ooh la la 5316
 772 Too many drivers 5316, LP94002

JESSE ALLEN WHO. c. 1954.
 773 Rockin' and rollin' 5315
 774 I love you so 5315 (TO BE CONTINUED)

Correspondence to Cedric J. Hayes, 24, Bodley Road, - Littlemore, Oxford, ENGLAND OX4 3UA

CAPITOL 15000 SERIES 78 RPM OCT. 1947 to MAR. 1949
 compiled by BILL BENNETT

Capitol
 (cont'd from RP 235/36)
PART SIX (15316 to 15355)

Capitol
 CRAZY RHYTHM
 SKITCH HENDERSON
 And His Orchestra
 15331

15316 CLIFFIE STONE & ORCH. Pretty Baby After You've Gone 763-3
 15317 MERLE TRAVIS Dapper Dan What A Shame 2096-2
 15318 JOHNNY MERCER & P. PIPERS Memphis Blues (10063) 2812-2
 15319 JO STAFFORD Congratulations Here I'll Stay 3601-4
 15320 KING COLE TRIO Flo And Joe That's A Natural Fact 1967-
 15321 TEX WILLIAMS & CARAVAN Harry, Don't Delay Old Paint's Complaint 2222-
 15322 ART VAN DAMME QUINTET The Man I Love I Know That You Know 1446-4
 15323 FRANK DEVOL & ORCH. I'll See You Again (20073) 2818-3
 15324 THE BRAZILIANS Jucatasta Nao Choro 2704-
 15325 MAPPY LAMARE & LOUNGERS Come Back, Sweet Papa Here Comes Your Pappy 2708-
 15326 SMOKEY ROGERS A Little Bird Told Me Baby Ma, Baby 867-
 15327 STAN KENTON & ORCHESTRA How Am I To Know? He Was A Good Man, A Good Men Go 1674-3
 15328 JACK SMITH & CLARK SIST. A Strawberry Moon Delectable Brenda Lee 2369-3
 15329 DEAN MARTIN Once In Love With Amy Terra-Ta-Larra-Ta-Lar
 15330 THE STARLIGHTERS I've Got My Love To Keep Me Warm More Beer
 15331 SKITCH HENDERSON ORCH. Crazy Rhythm Skitch's Boogie 1209-3
 15332 STUDD HENDERSON'S BAND Low-Down Dog Bewildered 1741-3
 15333 JIMMY WAKELY Forever More Think Of Me Thinking Of You
 15334 BIG SIS ANDREWS Easy-Goin' Mama It's A Shame To Take The Money 3559-
 15335 COLEMAN HAWKINS' ORCH. Riffide What Is There To Say? 3560-
 15336 JO STAFFORD The Fanny Little Money Man These Will Be The Best Years Of Our Lives 574-
 15337 JOHNNY MERCER & P. PIPERS Let's Fly Would Ya? 587-
 15338 MARCEL LAURENCE Pigalle Rag Let The Rest Of The World Go By 2472-
 15339 THE DINNING SISTERS Oh, Monah Harlem Sandman 2581-
 15340 SAM DONAHUE & ORCHESTRA Gypsy Love Song Out In The Cold Again 2907-
 15341 THE TOMCATS Daddy's Lullaby You Better Get Yourself Some Gold 3098-
 15342 J. STAFFORD, G. MACRAE The Pussycat Song I'll String Along With You
 15343 ANDY & DELLA RUSSELL Is It Tea?, Or, Is It No? Rosita And Joe
 15344 ALVINO REY & ORCHESTRA Nighty-Night The Continental
 15345 BANK THOMPSON & B. BOYS I Find You Cheatin' On Me You Broke My Heart
 15346 PHILBARONICA TRIO Lady Of Spain Love Heat
 15347 BLUE LOU BARKER Here's A Little Girl From Jacksonville Leave My Man Alone
 15348 FANNY & FARGO FALMOUTH Hey, Andrew I'm Waiting For Ships That Never Come In
 15349 PEGGY LEE & DEAN MARTIN You Was Someone Like You
 15350 M. WHITING & J. SMITH Make A Miracle Frankie And Johnny
 15351 DEAN MARTIN Powder Your Face With Sunshine Absence Makes The Heart Grow Fonder
 15352 NELLIE LUTCHER & RHYTHM Say A Little Prayer For Me My New Papa's Got To Have Everything
 15353 NICK LUCAS Don't Gamble With Love Tea Time On The Terrace
 15354 DIANA LYNN 'Body And Soul (10066) 'Slaughter On Tenth Avenue (10068)
 15355 FAY WILLING Goodbye, And Good Luck I Care No More

(TO BE CONTINUED) *** correspondence to BILL BENNETT, 61 NEWHAVEN ROAD, 3151, EAST BURNWOOD, VICTORIA AUSTRALIA

MERCURY 5000 SERIES -78 RPM- 1946 to 1958
 compiled by ED NOVITSKY

MERCURY RECORDS
5000 SERIES
 (cont'd from RP 235/36)
PART THREE (5204 to 5251)

Mercury
 POPULAR SERIES
 JOHN LAURENZ
 With Orchestra
 5226

5204 JOSE MELIS JUBA DANCE 1918 (cont'd) 1381
 5205 TINY HILL WHY SHOULD I 1501
 5206 RAY VENTURA'S ORCH. I DON'T CARE WHAT YOU USED TO BE YOU'RE JUST A BUTTERFLY 1290
 5207 VIC DAMONE MARIA FROM MARIA 1284
 5208 EDDY HOWARD LONESOME LANE 1991
 5209 EDDY HOWARD IN THE MARKET PLACE OF OLD MONTEREY 1534
 5210 EDDY HOWARD MY OWN TRUE LOVE 2010
 5211 EDDY HOWARD BELLA BELLA MARIE DAINTY BRENDA LEE 2011
 5212 EDDY HOWARD BEST YEARS OF OUR LIVES DON'T TELL HER WHAT HAPPENED TO ME 2013
 5213 EDDY HOWARD I'D LOVE TO LIVE IN LOVELAND I'D LOVE TO CHINA 2015
 5214 EDDY HOWARD BLUE TAIL FLY (I OFFER YOU THE MOON) SENORITA 2016
 5215 EDDY HOWARD JUST BECAUSE WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG 2018
 5216 EDDY HOWARD I HEARD MUSIC FROM HEAVEN MY HEART'S IN THE MIDDLE OF JULY 1234
 5217 EDDY HOWARD DON'T TELL ME THAT STORY MAYBE YOU'LL BE THERE 2021
 5218 EDDY HOWARD I'LL BE HOME FOR CHRISTMAS CHRISTMAS SONG 2022
 5219 EDDY HOWARD DEAREST SANTA WHITE CHRISTMAS 2025
 5220 EDDY HOWARD I'LL HOLD YOU IN MY HEART MY BEST TO YOU 2036
 5221 EDDY HOWARD MY HO TRAILBLAZER BOOTHWIP I'LL WALK ALOE 2041
 5222 EDDY HOWARD MISSOURI WALTZ TO EACH HIS OWN 2043
 5223 EDDY HOWARD I'M STILL IN LOVE WITH YOU I'M STILL IN LOVE WITH YOU 1413
 5224 EDDY HOWARD MY SWEET PATOOT WITH THE NUMBERSHOOT PIN STRIKE PANTS 1415
 5225 EDDY HOWARD SECRETS (T-923) 2047
 5226 EDDY HOWARD THE LORD'S PRAYER TREES 2048
 5227 EDDY HOWARD BABY BABY ALL THE TIME READY TO GO STEADY 362
 5228 EDDY HOWARD DOWN BY THE STATION IT'S AN IRISH LULLABY 531
 5229 EDDY HOWARD ONCE IN LOVE WITH AMY SWEET AND LOVELY 2068
 5230 EDDY HOWARD I ONLY HAPPENS ONCE ROSETTA 2069
 5231 EDDY HOWARD AN OLD MAGNOLIA TREE SUSY 2070
 5232 EDDY HOWARD HERE I'LL STAY PORTRAIT OF JENNIE 2121
 5233 EDDY HOWARD SO IN LOVE WHERE'S THE MAN? 2122
 5234 EDDY HOWARD JALOUSIE 2123
 5235 EDDY HOWARD WHERE OR WHEN 2124
 5236 EDDY HOWARD TENDERLY 2125
 5237 EDDY HOWARD TOO HAVELIOUS FOR WORDS CARELESS (T-1190) 2128
 5238 EDDY HOWARD I'VE LIVED A LIFETIME FOR YOU YES, YES, YES! 2130
 5239 EDDY HOWARD YOU WAS DREAM A LITTLE DREAM OF ME 2131
 5240 EDDY HOWARD AMELIA CORDELIA MCHUGH (MAC WHO?) 2132
 5241 EDDY HOWARD GREEN-UP TIME JOHNNY GET YOUR GIRL 2133
 5242 EDDY HOWARD TOO DARN HOT WHY IS IT 2134
 5243 EDDY HOWARD A ROSEWOOD SPINET LOVE ME! LOVE ME! LOVE ME! 2135
 5244 EDDY HOWARD ROLL THE PATROL 2136
 5245 EDDY HOWARD MY DREAM IS YOURS STREETS OF LAREDO 2137
 5246 EDDY HOWARD BE MINE WHEN YOU'RE IN LOVE 2138
 5247 EDDY HOWARD LOOK UP 2139
 5248 EDDY HOWARD WILL I FIND MY LOVE TODAY DON'T HAVE TO TELL HOBOBO 2140
 5249 EDDY HOWARD I WISH YOU WERE JEALOUS OF ME SHORTNIN' BREAD 2141
 5250 EDDY HOWARD CAMPTOWN RACES CARELESS HANDS 2142
 5251 EDDY HOWARD SHAKE HANDS WITH THE LUCKIEST GUY IN THE WORLD LAVENDER BLUE 2143
 5252 EDDY HOWARD SO DEAR TO MY HEART POWDER YOUR FACE WITH SUNSHINE 2144
 5253 EDDY HOWARD THE PUSSY CAT SONG EVERYWHERE YOU GO 2145
 5254 EDDY HOWARD I WISH SOMEBODY CARED ENOUGH TO CRY CRUISING DOWN THE RIVER 2146
 5255 EDDY HOWARD THE GANG THAT SANG HEART OF MY HEART YOU'RE CUTE 2147
 5256 EDDY HOWARD MONEY, MARBLES AND CHALK WHERE IS THE ONE 2148
 5257 EDDY HOWARD 1839

(TO BE CONTINUED) *** correspondence to ED NOVITSKY, 875 STRANG DRIVE, WASTACH NEW YORK 11793 USA

DIGGIN' THE GROOVES BOB DAVENPORT

Opening kudos this issue to RCA (no address as they do not sell direct) for 7 new additions to the Bluebird catalog. All are new, altho' one (6590-1-RB) does have some selections that appeared previously on Bluebird AXM2-5516.

- 7640-1-RB: "Duke Ellington-The Far East Suite". Here's Duke at his classical/jazz best back in 1966, with the always capable and thrilling Cat Anderson, Cootie Williams, Johnny Hodges, Russell Procope, Paul Gonzalves and the inimitable Harry Carney, among others making up this '66 band.
- 7636-1-RB: This one takes us back to 1937 & 1939, featuring "The Metronome All-Star Bands", including the "A Jam Session at Victor" from the earlier date mentioned. Jazz collectors will surely remember these great sessions!
- 6996-1-RB: This one is "Golden Dreams" starring Lonnie Liston Smith, whose soul/jazz offerings have their roots in gospel music, and who has played with some of the better contemporary-progressive figures in music.
- 6590-1-RB: At long last "The Legendary Sidney Bechet" heading his own group as well as playing with (the also) legendary Tommy Ladnier and Jelly Roll Morton. Some of the items on this one did appear on the above mentioned AXM2-5516, but not all. Here is a superb jazz artist long overlooked on the re-issue scene: "Illinois Jacquet - The Black Velvet Band". IJ has long been one of the better tenor sax men in jazz history and is deserving of this reissue.
- 6464-1-RB: "The Overwhelming Joe Williams" is just that! Long one of my favorite jazz singers of all time, going back to his days with The Count. He's back by some great jazz names, and this one is a must for all of Big Joe's fans.
- 8409-1-RB: Here from 1974 is "The Gil Evans Orch. Plays the Music Of Jimi Hendrix". More than just a rock star, Jimi reached into the realm of jazz, and who better to show-case Jimi's music than Gil Evans. He is never disappointing.

And, as icing on the cake, all of the above have been Digitally Remastered, with super sound on all.

For all of you followers and collectors of Trad Jazz, here is an item highly recommended to knock your socks off! It's the Monterey Bay Classic Jazz Band, Vol. 1, on MBC-384, and can be ordered through Dave Cotter at 225 Brookside in Santa Cruz, Ca 95060. - The addition of vocalist Sue Kroninger adds a new dimension to this fine group. Buy it! You'll like it!

Two fairly new arrivals from Bainbridge Records (P.O. Box 8248, Van Nuys, Ca 91409-8248) are proof that this company continues to turn out a quality product. Here they are:
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BT-6277 "Mantovani's Italia", with the late Mantovani Orch. under the direction of the equally famous Stanley Black and Roland Shaw. The only word to describe it is "beautiful".

That's it for this time. Comments to 221 Prune Tree Dr., Healdsburg, Ca 95448 as well as info on my custom taping service.

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